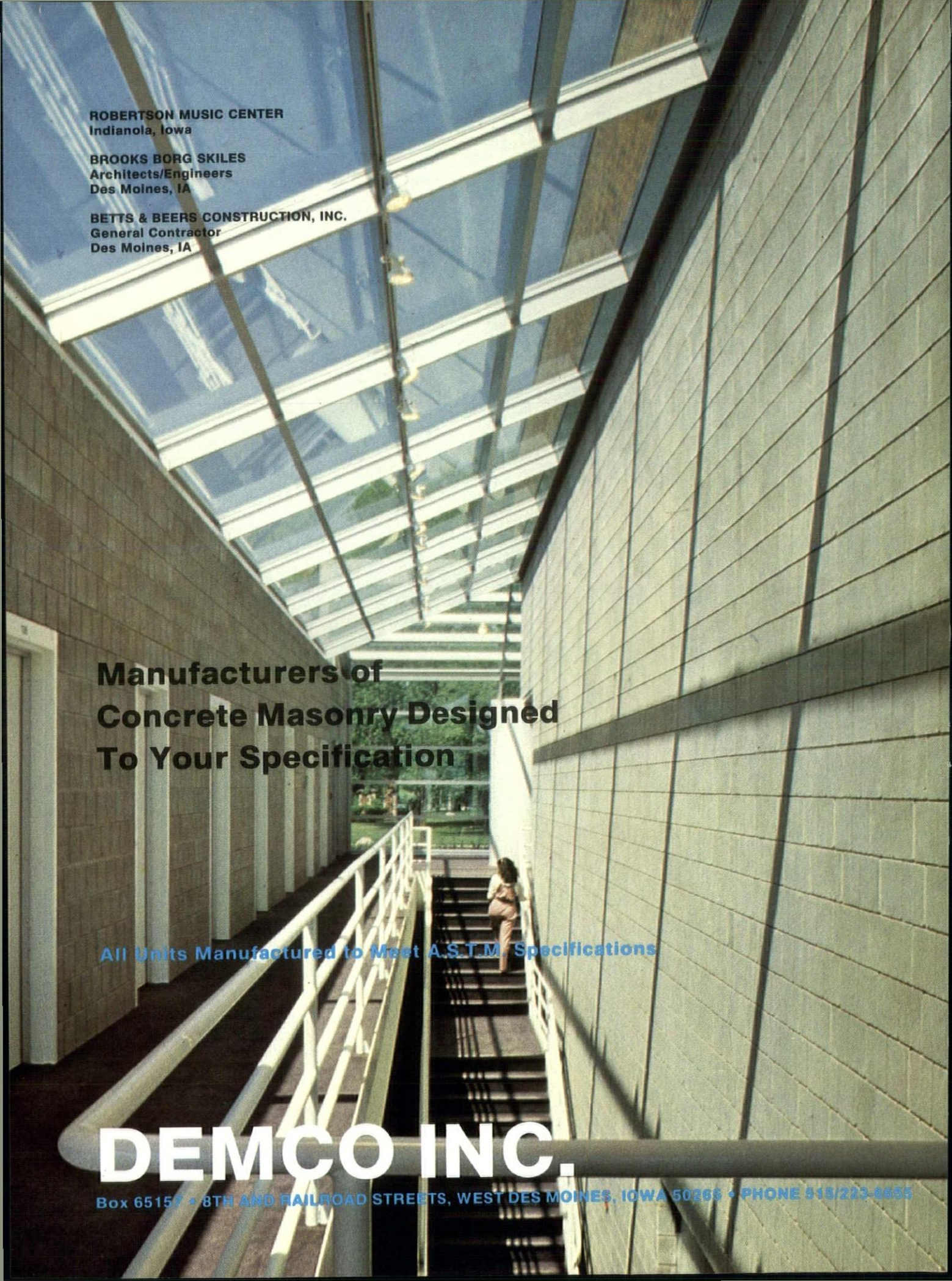
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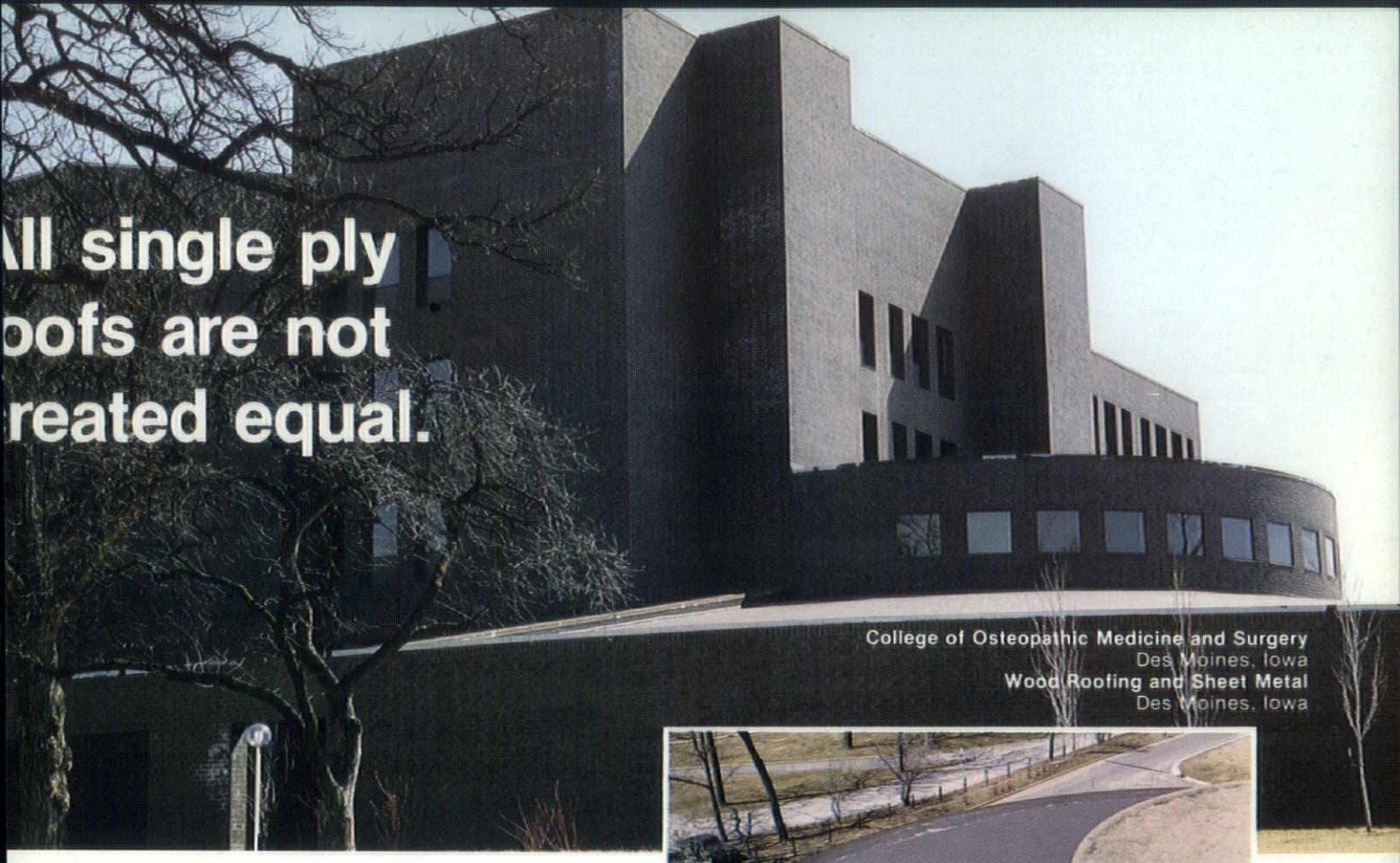
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July/August 1983

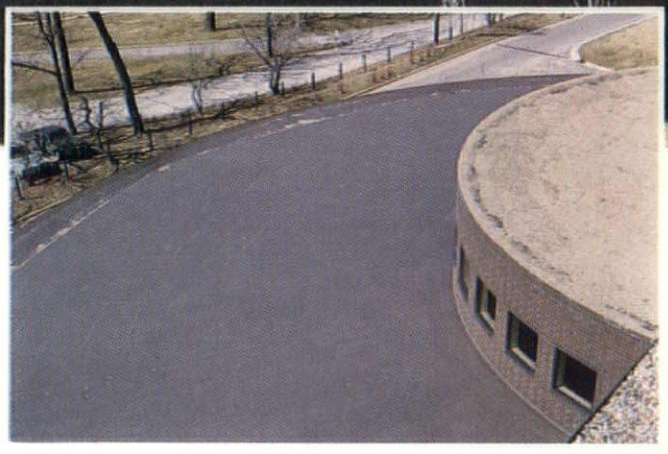


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IOWA ARCHITECT

USPS 463-010

Volume 30 Number 4
JULY/AUGUST
1983

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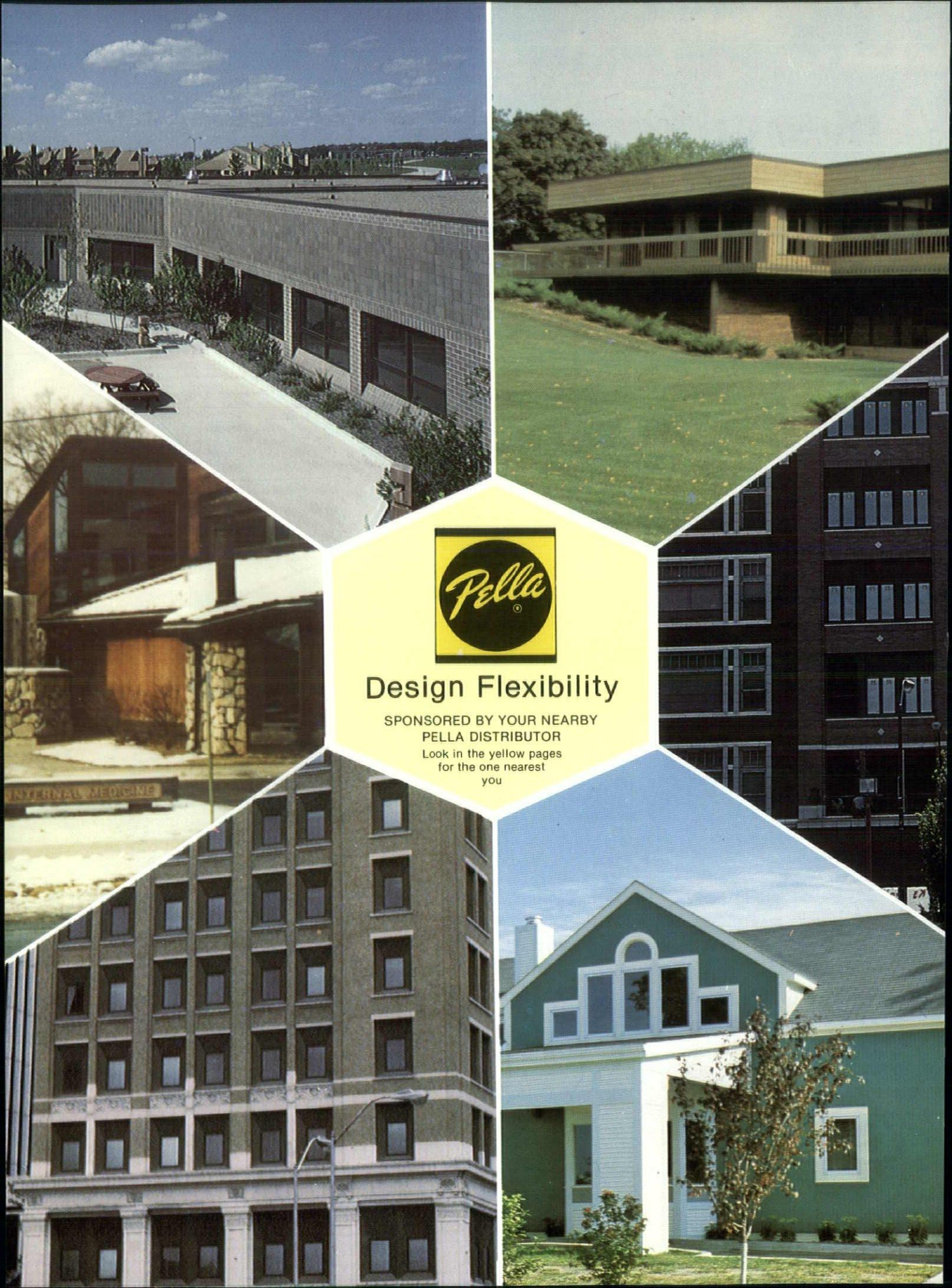
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12 **NOTABLY DIFFERENT — THE METROPOLIS**
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Far removed from the genre of hastily erected sheet metal structures, the Iowa Liquor Warehouse is composed for both functional efficiency and visual impact.

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News, notes and events at a glance.


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Oxboard.® Everything it takes to replace plywood, and more.

Move over plywood—here comes Oxboard, with American Plywood Association Certification as a rated sheathing panel, designed for roofing, flooring and sidewall application.



Waferboard it is not!

Don't let Oxboard's appearance fool you—it's not a waferboard. It is Oriented Strand Board. It's made of long strands of wood oriented in five alternating layers perpendicular to each other (like plywood) and bonded with phenolic resin. Oxboard is a structural panel that's superior to waferboard in every way—in strength, stiffness, weight, and dimensional stability.

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Oxboard carries the same spans by thickness as softwood plywood, and it is price competitive with plywood. There the resemblance ends. Oxboard has no core voids or knotholes, and it does not delaminate or buckle. What's more, in roofing, Oxboard 7/16" panels span 24" on center without H clips—that means faster completion at a lower cost.



Oxboard is a proven product already accepted by the construction industry and in extensive use. Over 150 million square feet has been shipped since its introduction in 1981, and demand is growing.

COMPARATIVE SPANS[1]

Sheathing Thickness		Oxboard and Plywood	Waferboard
3/8"	Sheathing – span index	24/0	NA
	Max. roof span/no clips	20	NA
7/16"	Sheathing – span index	24/16	24/0
	Max. roof span/no clips	24	16
1/2"	Sheathing – span index	32/16	24/16
	Max. roof span/no clips	28	24
5/8"[2]	Sheathing – span index	40/20	NA
3/4"[2]	Sheathing – span index	48/24	NA

1 – Left-hand number is maximum recommmended spacing of roof framing in inches. Right-hand number is maximum span between floor joists.
2 – 5/8" and 3/4" Oxboard panels are APA certified for Sturd-I-Floor applications with the same span ratings as plywood.

Fully Code approved for plywood replacement.

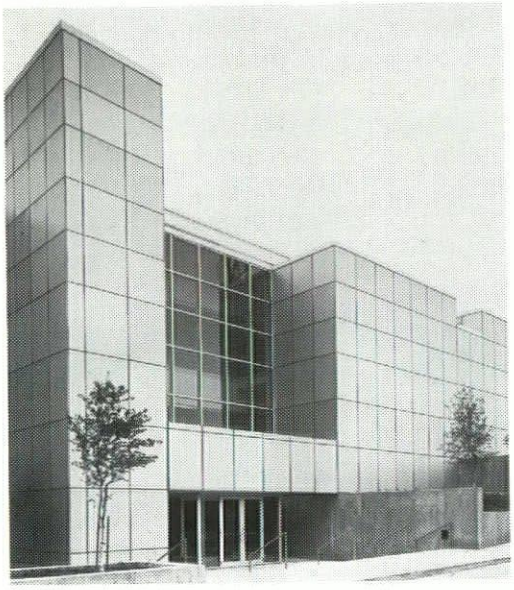
Oxboard is available with scuffed surface for roofing and sheathing, and sanded and tongue-and-grooved for Sturd-I-Floor applications. It's recognized by ICBO, BOCA, SBCC building codes, and is covered by HUD/FHA materials release #838. Further information is available from Potlatch Corporation, West 222 Mission, P.O. Box 5414, Spokane, WA 99205. 509/458-4500.

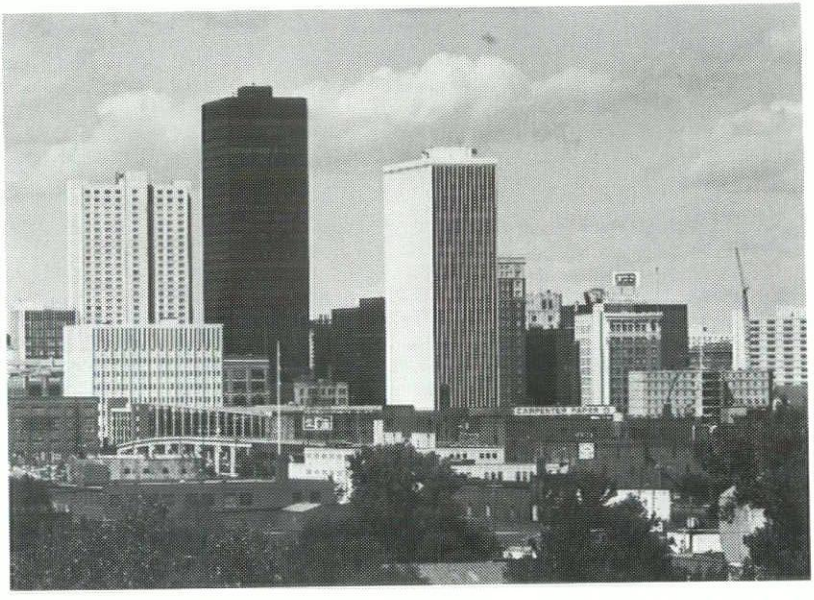
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...to build a better Des Moines. That's UNICON! And we're doing just that...building a better community and a brighter future for everyone.

UNICON is the United Committees of Labor and Management. UNICON is Labor and Management in the construction industry, working together to solve common problems...assuring building owners and developers of no work stoppages...and giving them the best possible construction product for their dollars.

And UNICON works! Just look at the new WHO Broadcasting Building in Des Moines. It's one of the finest facilities of its type in the Midwest. There were no strikes, no work stoppages, and the building was completed over two months ahead of schedule which means lower interim financing.

Interested? Just write or call today to receive our free information package.

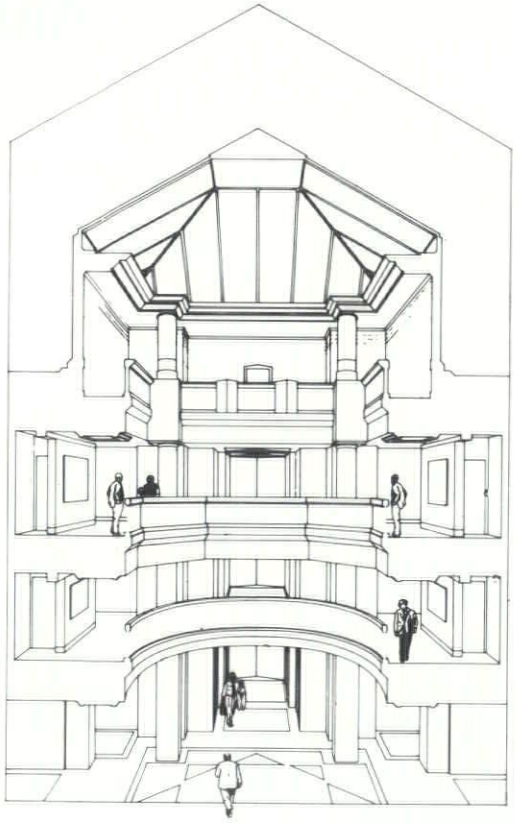
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IN PROGRESS

Rich Materials, Detailing for Financial Addition

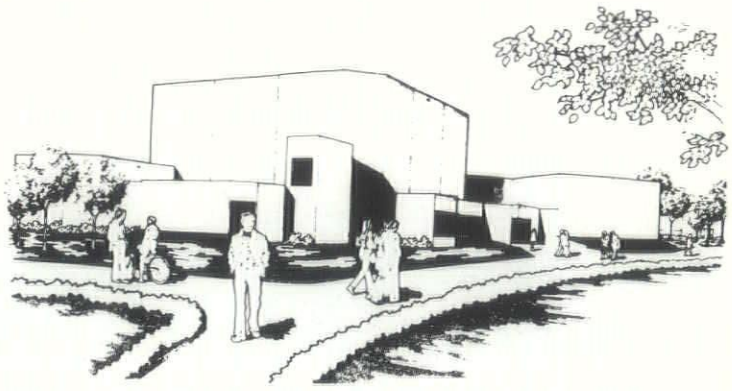
Design work for an addition to the Corporate Headquarters of Norwest Financial (formerly Dial) has been completed by Charles Herbert and Associates in Des Moines. The 73,000 S.F., three story addition occupies the quarter block to the east of the existing structure (AIA Design Award, 1980) and is linked over the alley and by a below grade parking garage. The design is organized around a central core emphasizing a three story atrium. The columns at the atrium are clearly expressed, anticipating future expansion needs and provisions for a five story tower. The parti has employed rich interior detailing and materials — granite, marble and terrazzo — to emulate buildings from our architectural past.



Central College Builds New Theatre and Communication Building

Currently under construction at Central College in Pella, Iowa, is a new 21,000 square foot Theatre and Communication Building. Designed by Brown Healey Bock, P.C., this building will complete the main campus quadrangle by filling in the only remaining open space in this area.

The exterior will be of brick to blend in with the existing campus buildings. A series of skylights facing north and south are designed to provide light to the main public spaces and, in addition, provide for passive solar gain.



The theatre itself is a "black box," rigged multi-form threatre of 300 seats, including a balcony which will seat 75. A series of lighting bridges and catwalks will allow this room to function in end stage, thrust, or arena mode. There will also be a smaller studio theatre to seat 75, classrooms for the communications department, and offices. The estimated cost of construction is $1,500,000, with a completion date in 1984.

Falmouth Condominuims On Cape Cod

Bloodgood Architects, P.C., is designing a residential condominium community on Falmouth Harbor, Cape Cod, Massachusetts, for The Green Company, Wellesley — the fifth residential community assignment the firm has worked on for this Boston area developer.

The design was developed from the harbor views available from the second floor elevation where primary living and bedroom spaces are planned. Lower ground elevation spaces house additional living accommodations and garages. Mid-level entrances make the climb to the main living floor more palatable to the targeted weekend and vacation-oriented buyers. Exterior cedar shingles left to weather, simple white trim and clad sash and sharply pitched roof forms all tie the buildings to the familiar Cape surroundings and make the clustered housing units less obtrusive at densities higher than surrounding parcels. Extensive landscaping is a hallmark of the Green Company communities; Matarazzo Designs of Concord, New Hampshire, are the land planners and landscape architects for the gated community.



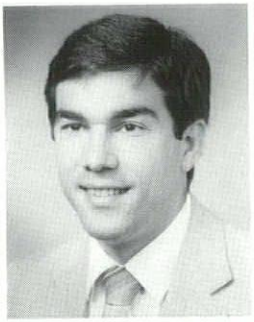
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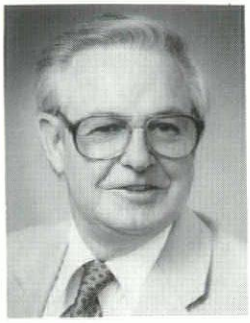
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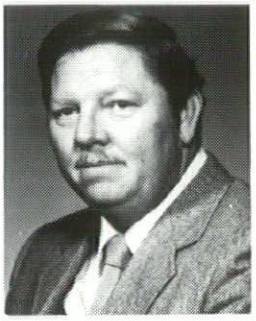
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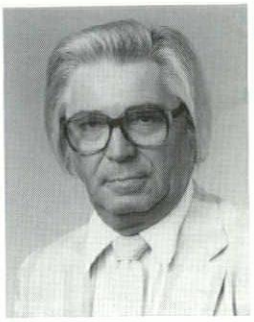
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September

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16 — Executive Committee Meeting
23 — Membership Meeting

October

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18 — Executive Committee Meeting
20 — Continuing Education - **Beyond Temperature Control**
21 — Membership Meeting

November

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11 — Executive Committee Meeting
18 — Membership Meeting

December

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1 — Continuing Education - **Speculation; Building Envelop**
9 — Executive Committee Meeting
16 — Christmas Party

January

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13 — Executive Committee Meeting
20 — Membership Meeting
26 — Continuing Education - **Roofing - Diagnosis, Maintenance & Retrofit**

February

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21 — CPMC/CSI Product Show
10 — Executive Committee Meeting
17 — Membership Meeting

March

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6 — Continuing Education- **Special Glazing Applications**
14 — **Satellite (Cedar Rapids)**
16 — Executive Committee Meeting
23 — Membership Meeting

April

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13 — Executive Committee Meeting
20 — Membership Meeting
25 — **Satellite (Waterloo)**

May

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11 — Executive Committee Meeting
18 — Membership Meeting/ Election of Officers
23 — Golf Outing/Bosses Night

June

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8 — Executive Committee Meeting
15 — Membership Meeting

July

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August

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17 — Clam Bake

ALL MEMBERSHIP MEETINGS WILL BE HELD AT THE AIRPORT HILTON, FLEUR DRIVE AND BEGIN AT NOON.

ALL CONTINUING EDUCATION PROGRAMS WILL BE HELD AT THE AIRPORT HILTON.



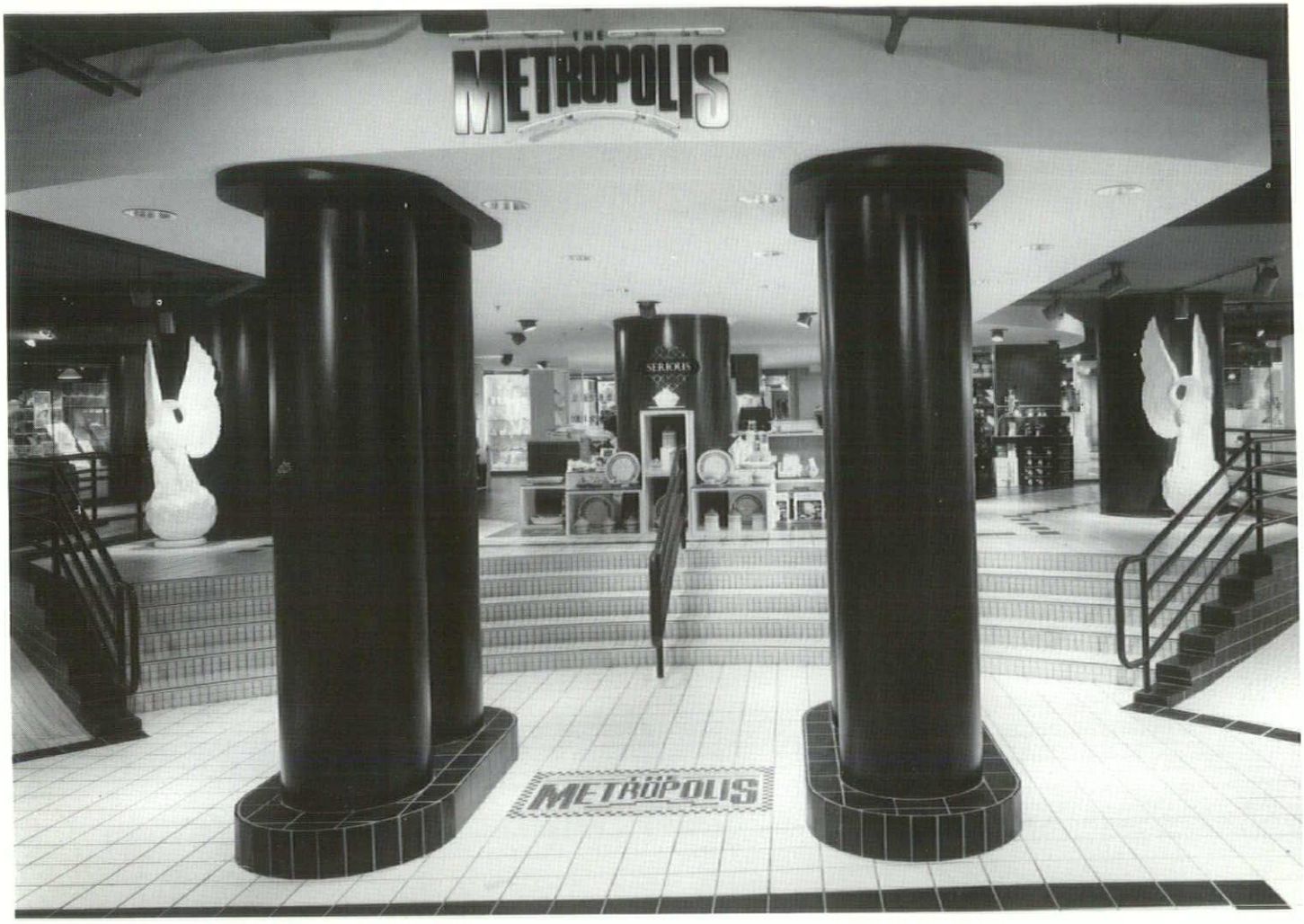
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MANUFACTURER



THE METROPOLIS, Des Moines, Iowa
OWNER: Younkers, Inc. - Kurt Christensen, owner's architectural advisor
INTERIOR DESIGNER: Schafer Associates
ARCHITECT: Voorhees, Kersten and Associates
CONSULTANTS: Business Image, Inc. (marketing)
GENERAL CONTRACTOR: Neumann Brothers

Notably Different: the Metropolis

Estelle Ellis

The following conceptual marketing position paper was composed by Estelle Ellis of Business Image, Inc., for Schafer Associates. It is reproduced with approval of Younkers, Schafer Associates and Business Image because of their belief in marketing as a valuable tool for both space planner and retailer. It represents a singular commitment by the project designers to explore beyond established merchandising patterns to that area of user needs, wants and perceptual awareness which so affect our use of spaces. Clearly sensing the strong spirit of renewal in downtown Des Moines, Schafer wisely sought to understand and align their design solutions with this spirit.

To be sure, Schafer's study and design development work encompassed other more traditional programming tools; interviews, on site walking tours, exploration of departmental classifications and testing of merchandise adjacencies. Yet one cannot help believe their efforts to identify new marketing opportunities, through Business Image's observations and focus on people, are what so strongly create a "sense of place" in The Metropolis and makes once basement space a memorable shopping experience. That is why we enthusiastically print those observations here.
—Editor

Des Moines is a city in passage. There's a heightened awareness of the dynamic forces that are transforming the center city. There's a spirit of pride and enthusiasm for all the elements that are converging to build a better Des Moines. Better for business. Better for living. Better for people. Better for Iowa. And that Younkers has chosen to position itself central to this all is telling of the continued, intense private sector initiative in these redevelopment efforts.

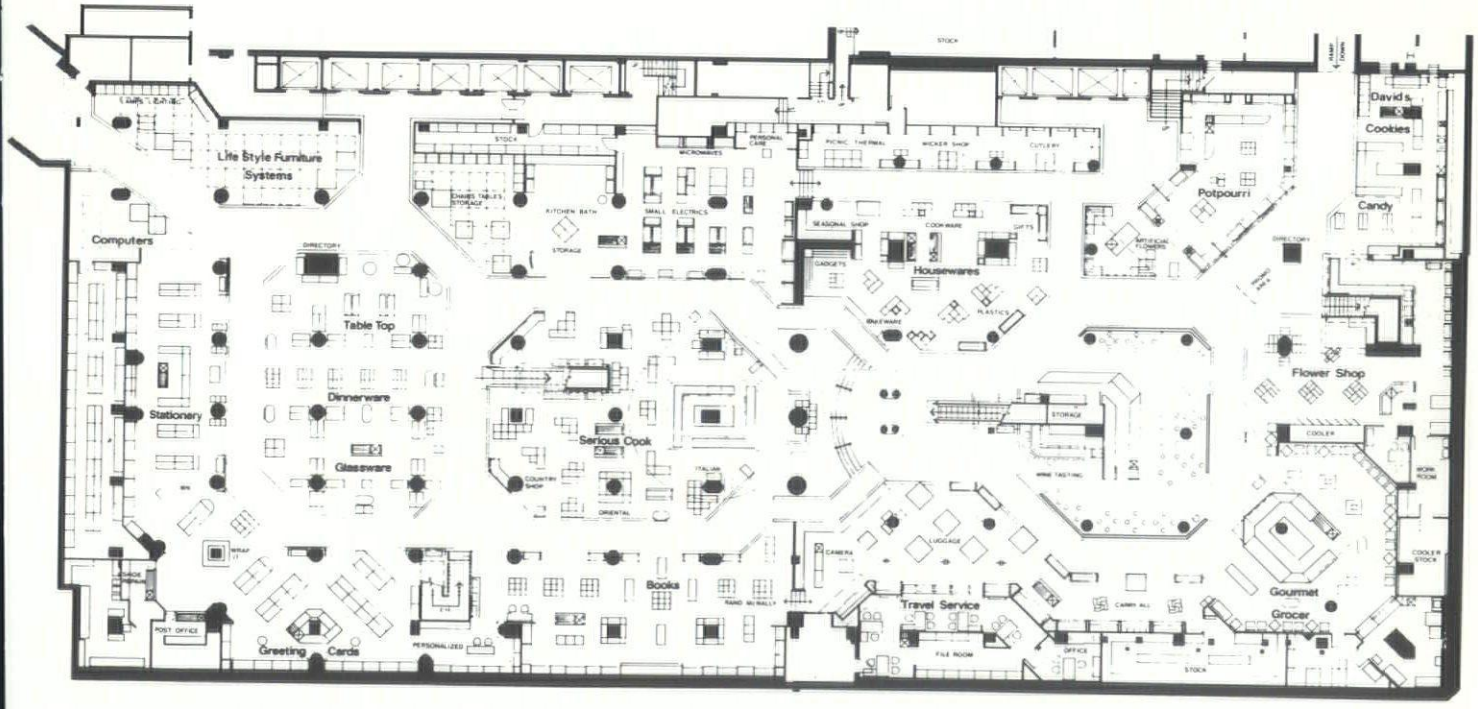
The new people mix emerging in the downtown area mandates this transition. There are a growing number of men in high positions and women in middle management positions working in the downtown trading area. An acceleration in the number of executives coming in from different parts of the country. Some bringing their families. Others who are career commuters. Many more who are single and/or divorced and looking for social as well as career action.

Equally significant to all this are those upwardly mobile young men and women from the rural areas of Iowa who have moved into the big city for jobs in the insurance and banking industries. They are changing the profile and perception of Des Moines from an older to a younger people's city.

And not to be underestimated is the enormous influence of those men and women who bring to Des Moines a high level of sophistication because of their national and international interests and connections. Whether it's the people involved in global agribusiness, the people who work for Cowles Communications or the people who are working for Meredith Publishing



The open staircase at the Seventh Street entrance creates a sort of balcony at street level that invites the passer-by to look down and view the many delights beckoning in the Metropolis.



Walking into the Metropolis for the first time, one is struck by the similarity in character to a bustling Middle-Eastern outdoor market. The customer is bombarded with smells, sounds, colors, and activity. What seems a bit confusing at first seems extremely logical when seen on paper. Related items are "clustered" together in three zones, Sensate, Cope, and Systems for Living.

Corporation. There are many other factors, of course, that confirm the fact that Des Moines is a city in passage — being impacted as much by the world outside as the outward reach of the people living there. Over and over again one is impressed with how far and how frequently people in Des Moines travel. For pleasure as well as for business. Increasingly both are combined. Being in midpoint America, it is often simply a matter of choosing whether to go to the East Coast or the West Coast. To Europe or the Orient. To the Carribean or to Hawaii.

A tremendous number of people in Des Moines travel for sun country experience, cultural enrichment, second home lifestyle, and, of greatest importance to Younkers in the design of Metropolis, cosmopolitan shopping adventure. It can be Chicago or Dallas. New York or San Francisco. Paris or Milan. Younkers competition can be thousands of miles away or a community or a city away (West Des Moines or Iowa City). And not to be underestimated, it can be a Horchow catalog with its emphasis on well selected import merchandise.

Clearly, these are the kinds of men and women who will go out of their way to get what they want. The kinds of people who gravitate to stores that are on the leading edge of fashion, in clothes or home furnishings.

The criteria Younkers has set for itself in its five year plan addresses itself to this objective. It's an objective that if fully realized will bring to Younkers not only better customers for the better product, but customers for the unique product. The kinds of products that individualize people and singularize stores. The kinds of stores that give people a reason to shop "close to home" and/or go out of their way to get to.

Underestimated is the power of Des Moines as a state capital to attract traffic from all over the state and the midwest, particularly now that the city has committed itself to an expansion of convention facilities (hotels, etc.) and a new convention center.

In point of fact, the Younkers challenge parallels that of Des Moines itself. What will the store and the city have to do to give people a reason to spend their time and money in downtown Des Moines. What will attract people living in greater Des Moines to get into their cars and drive downtown. What will influence people coming to Des Moines for business to add extra days onto their stay to spend a day shopping its stores and an evening at the Civic Center. What must the city do to motivate people who are working downtown to stay downtown after work.

It becomes patently clear that shopping and the city have to become an inseparable part of the total culture experience of downtown Des Moines. Because of Younkers singular advantage of being the only department store in downtown Des Moines, it can and must do for Des Moines what Macy's and Bloomingdale's together have done for New York. There's no arguing the fact that you haven't seen New York today if you haven't shopped these two stores. It soon may be possible to say, "You don't know the new Des Moines if you haven't shopped the new Younkers downtown."

What one sees today in the Metropolis goes beyond a space plan. It represents an ambitious collaboration of the skills of marketing and space planning. It is, in fact, the result of a very intensive study of the demographic and psychographic changes impacting Des Moines.

Estelle Ellis and Business Image, Inc., of New York, were most enthusiastic about the opportunity to work with Schafer Associates, designers of the Metropolis remodeling, because, from the outset, they shared the belief that stores should be designed in response to today's time pressed customer patterns of living and shopping. That selling environments should be as humanistic as they are pragmatic, as informative as they are inviting, as efficient for the customer as they are productive for the store.

The project designers understood that the men and women Younkers has targeted as priority consumers have a whole new criteria for shopping. They are perfectly willing to help themselves if they can do so with dignity, efficiency and creativity. They do not expect shopping environments to be servile, but they sure want them to be civilized and hassle free. They have no hangups about shopping in a "basement" providing it connotes a down under discovery place. Stocked with and laid out to help them help themselves to a diversity of lifestyle oriented products and services.

Paramount to the conceptual approach to the lower level of Younkers was management's identification of areas of high customer interest. In assessing them it became clear that they fell into three traffic gravitating arenas for growth business.

EVERYTHING SENSATE - All those products that appeal to the senses, whether it's flowers, herbs, candles or candies or that hottest category of them all-food.

EVERYTHING THAT HELPS PEOPLE COPE - All those products and services that enable people to be more self-reliant and self-sufficient in these "helpless" stressful times. From a do-it-yourself book section to a battery of self-help services and products. The nitty gritty!

ALL THOSE SYSTEMS FOR LIVING - Everything modular and modern in lifetstyle design. Whether it's engineered for space saving, time saving, energy saving or work saving. Wall and storage systems, decorating and furniture systems, food preparation and serving systems, communications and security systems, home office and entertainment systems. The new technology that's transforming the American household.

The conception for Younkers lower level shopping place sets the stage for the dramatization of Younkers commitment to making its flagship store the big store in the big city. Big enough to contend with a changing, burgeoning metropolitan psyched and centered population. One can now hope that Younkers' Metropolis will begin to do for Des Moines what The Cellar did for Macy's, what Quincy Market did for Faneuil Hall, what Conran's did for Citicorp.

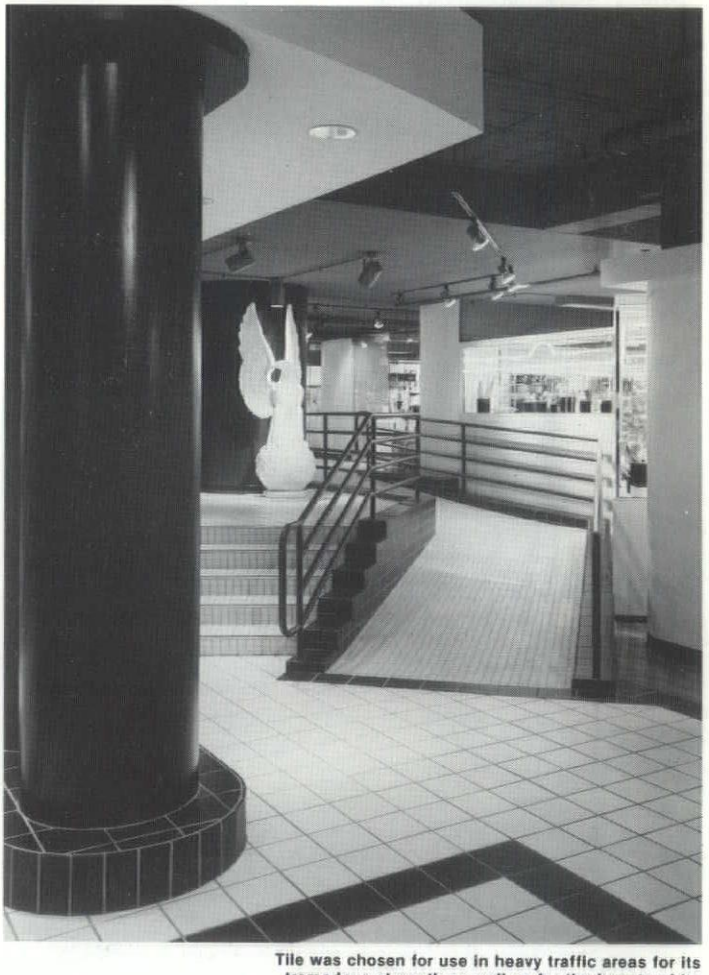


Custom-designed glass cases establish boundaries for the various departments and create the illusion of a series of street storefronts for "window shopping."





The "Potpourri" is the most clearly and traditionally defined shop within the Metropolis creating an intimate environment for the consumer looking for personal goods, such as extravagant bath products and perfumes. The enclosure is finely crafted of walnut.



Tile was chosen for use in heavy traffic areas for its tremedous strength as well as for the beauty of its superior glazed surface. Black accents pathways and patterns throughout the predominantly white expanses.

Simplicity Without Ostentation

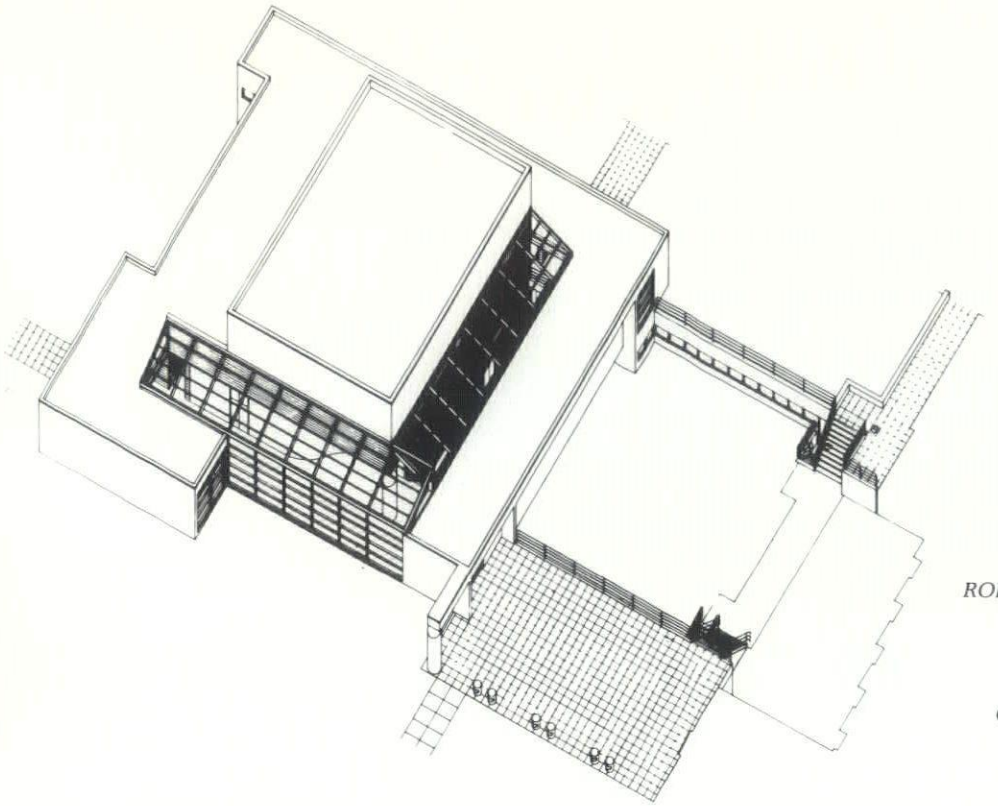
An ambitious list of expectations for any new college building is not necessarily accompanied by an equally generous budget. Knowing this, the assignment of priorities, of a focus for development becomes the first and perhaps pivotal task for both the architect and the Trustees of a college. Failing this, a project may suffer the disolution and disarray of conflicting or unattainable goals.

To their credit, the Trustees and Administration at Simpson College never lost sight of their primary task of creating a new music center and answering the needs of a very carefully nurtured music program at the college. And the need was clear. The new Robertson Music Center in Indianola, designed by Brooks Borg and Skiles, combines in one complex spaces formerly dispersed in an assortment of "temporary" and converted buildings typical of many college campuses and the venerable Barrows Music Hall.

Since its founding in 1860, Simpson College has been known for its commitment to excellence in the tradition of liberal arts learning. Quality musical performance has always been recognized as a special expertise which has won a lasting reputation across this country. Through its years of growth and development, hundreds of Simpson graduates have filled important roles in the teaching classrooms and performing halls of Iowa and the nation, products of a demanding program involving high achievement in performance and understanding.

The primary music building was constructed in 1901 and was eventually named Barrows Hall in honor of Dr.





ROBERTSON MUSIC CENTER, Indianola, Iowa
OWNER: Simpson College
ARCHITECT: Brooks Borg and Skiles
ENGINEER: Brooks Borg and Skiles (mechanical/electrical/structural)
CONSULTANTS: Robert A. Hansen & Assoc. (acoustical)
LANDSCAPE ARCHITECTS: Crose Gardner Associates

Frank A. Barrows, the head of the Conservatory of Music from 1891-1924. Arthur Middleton, Everett Olive, Persis Heaton, Samuel Ham, Helen Mullin and Herbert Harvey are but a few of the names of teachers and performers who made decades of music making at Simpson rich and memorable for generations of students.

Between the years of 1940 and 1964, Professor Sven Lekberg directed this program with great ability and dedication, establishing a tradition of excellence. This tradition has been maintained in an outstanding manner by the present chairman of the department, Dr. Robert Larsen.

The new Robertson Center was first conceived as a autonomous structure housing studios, practice rooms, classroom space, a listening library and a 250 seat recital hall. The then new college president, Dr. Robert McBride, recognizing that several exisitng campus structures were poorly utilized, forced a fortuitous change of project direction. Smith Chapel, situated on the east edge of the campus at Indianola, with its grand organ and proven success as a place for choral performances, was seen to provide both classroom and studio space in its infrequently used lower level. Moreover, the east edge of campus had long been vaguely defined. Dr. McBride and Director Doyle Woods proposed a new structure adjacent to Smith Chapel, linking to the chapel's usable space and reaffirming a strong eastern boundary to the campus.

Three fundamental concerns, however, accompanied extended use of the Chapel. To Brooks Borg and Skiles, the Chapel reflected a flamboyant and dated architectural style that strongly emphasized its religious function. Any direct addition could only be very awkward architecturally. Any reiteration of its style would be questionable. In addition, the space available for use by the music facility was, at best, basement space. While areaways provided some natural light to these lower level Chapel areas, blank retaining walls offered virtually no visual relief. This clearly was going to be of psychological importance to the musicians expected to occupy these spaces for much of the day and night. Finally, the needs of the music department were already accommodated in a collection of dispersed structures. The architects argued that any design which failed to create an apparent unity between reused chapel space and new square footage represented little practical or symbolic improvement over the existing situation.

It was, however, Dr. McBride's recurring plea for "simplicity without ostentation" that truly defines this building. No expensive frills or architectural acrobatics; instead, a building at once understandable and explainable. Never lost, to be sure, in this insistence on a simple architecture, was the understanding of the special qualities expected of a building for the arts.

Taken together, these many concerns led to a design which takes as a focal point, literally, a 250 seat recital hall and a small lobby enlivened with overhead skylights that wrap downward to form a vertical glass wall offering a fine view of the Simpson quadrangle.

Practice rooms and studios, composed of solid, exposed concrete block, surround the rectangular hall. Broad skylights continue the length of the south facing atrium which leads to the lobby and opens to the level below. Off this atrium corridor are more practice rooms,



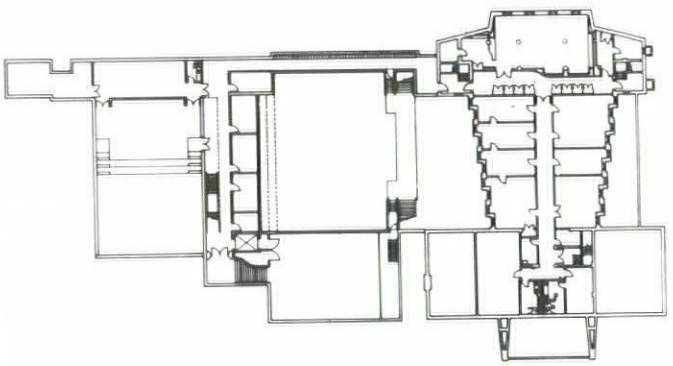
each with a grand piano and a view out across the sculpture court.

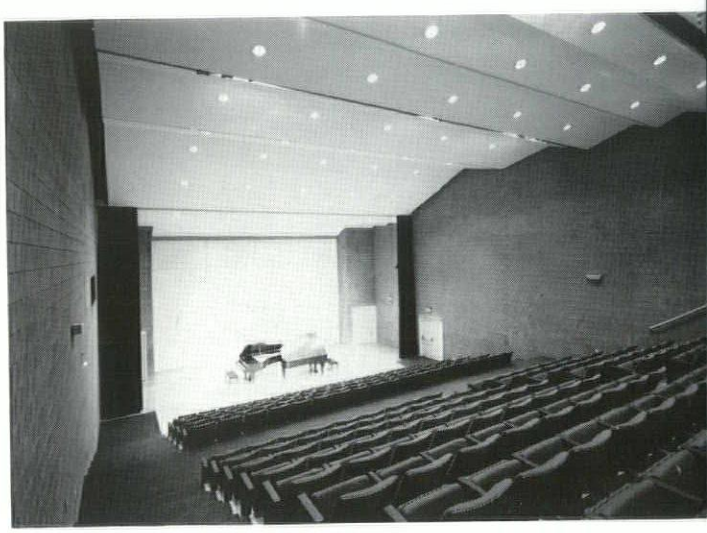
In addition to these facilities, the building, which is on two levels, has six teaching studios, offices and an instrumental practice room which establishes one edge of the sculpture court and is isolated beneath a first level outdoor plaza. A narrow, locker-lined connecting corridor marks the third edge of the court and links the Robertson Music Center with classroom and studios in Smith Chapel.

To many, the courtyard is the pivotal element of the Robertson Music Center. It establishes a functional connection yet preserves a physical separation between the new facility and Smith Chapel. More importantly, it provides a visual focus for lower level studios and practice rooms, and a "place" for the music school.

The quest for "simplicity" has not been without compromise and critics. The unadorned concrete block walls can seem cold and unfinished under certain lighting conditions. And while the architects have consistently resisted suggestions that the walls be painted, preferring to reveal the texture and color variations of the blocks themselves, many visitors presume this "improvement" will surely be made. This unfinished quality is particularly evident in the instrumental practice room, where the warmth of wood flooring yielded to vinyl tile. The space clearly suffers for it.

The plaza deck — linking the recital hall lobby with the lounge in Smith Chapel and forming the roof of the instrumental practice room — is somewhat bare and







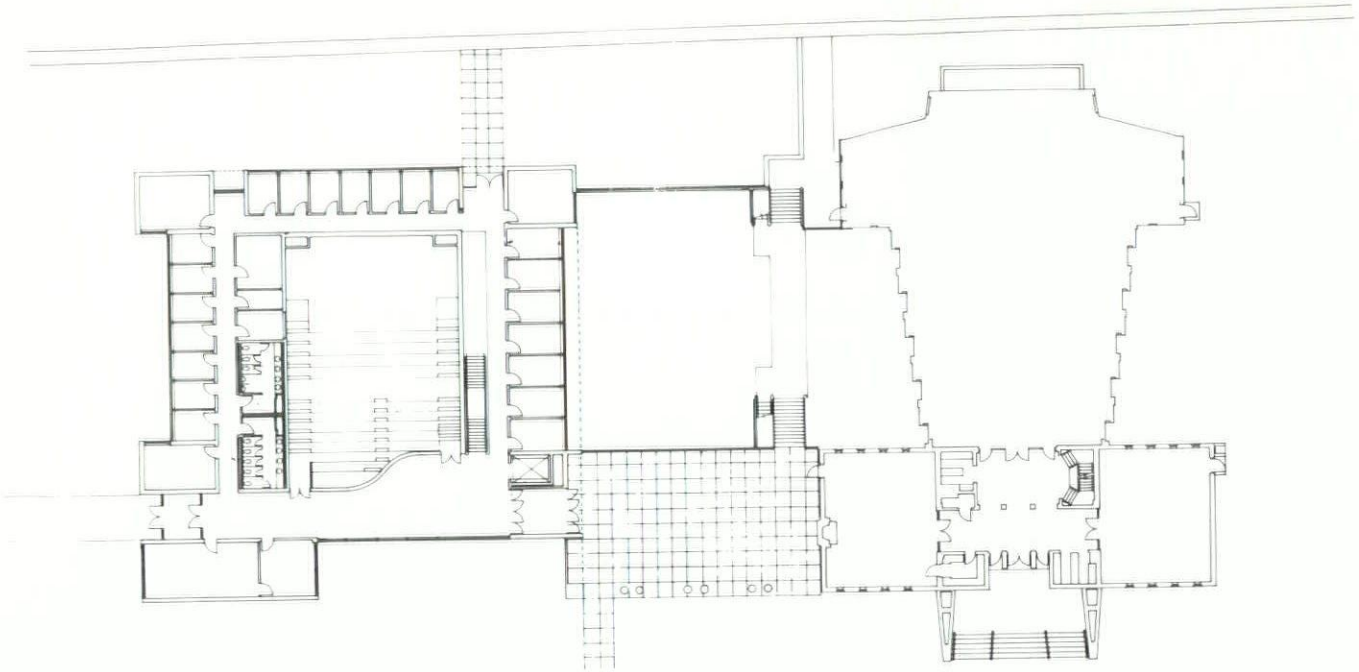


disappointing for now. Paved with grey concrete pavers that relate to neither of the two buildings, it fails to continue and reinforce the red brick paving pattern begun on the west part of campus.

In a few areas, successful spaces seem to have been missed for want of a few feet, a point sure to be an annoyance to users and a puzzlement to those who waited so long for a new facility. The teaching studios and director's studio in particular, accommodate nicely the grand pianos and single study desk. For the collection of books, music and artwork inevitably assembled by faculty, a few extra feet would have done much.

Despite its shortcomings, the new Center is filled with little successes. Practice rooms are generous, if spartan, in comparison to college standards. The recital hall provides a live and intimate field for student rehearsal and performance and it achieves acoustic balance with finesse, not technical gadgetry or electronic amplification. It was, in fact, the architects search for money saving alterations to the initial design that led to dropping the stage floor to the lower level elevation and increased the rake of seating. Sight lines, as one should expect in a hall 45' x 70', are uninterrupted. Dedication performances, the first true test of the hall's acoustics, left both performers and audience excited. Lighting and sound recording systems are excellent.

The skylights are clearly a departure from more prosaic design intentions. And while they can be justified in energy terms, the real justification is the changing quali-



ty of light and pattern they initiate against the long, grey block walls.

The courtyard above all promises to offer music students a tranquil place to study and relax. Dr. Larsen sees it as a symbolic center for the music program, an identifiable focus for the many talents the school has assembled. For their part, the architects have argued that the courtyard need do no more than that, though it is a likely place for outdoor recitals, receptions or an afternoon nap in the sun.

In the end one recognizes that the Robertson Music Center may not garner superlatives or architectural acclaim. It is likely, instead, that it be appreciated for its modest and straightforward design effort and admired for thoughtful organization and careful detailing. For a building such as this, that's praise well enough.

Kirk V. Blunck



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BUILDING	FIRE	$600,000	$1.062	$6,372.00	$2.504	$15,024
	EXTENDED COVERAGE	$600,000	$ .128	$ 768.00	$ .264	$ 1,584
CONTENTS	FIRE	$700,000	$1.573	$11,011.00	$2.962	$20,734
	EXTENDED COVERAGE	$700,000	$ .128	$ 896.00	$ .264	$ 1,848
TOTAL ANNUAL PREMIUM				$19,047.00		$39,190.00

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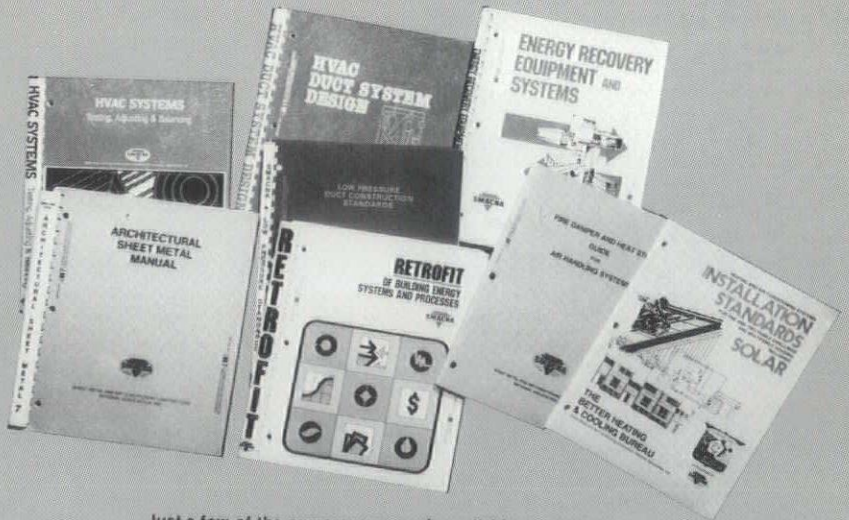
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Iowa Liquor Warehouse

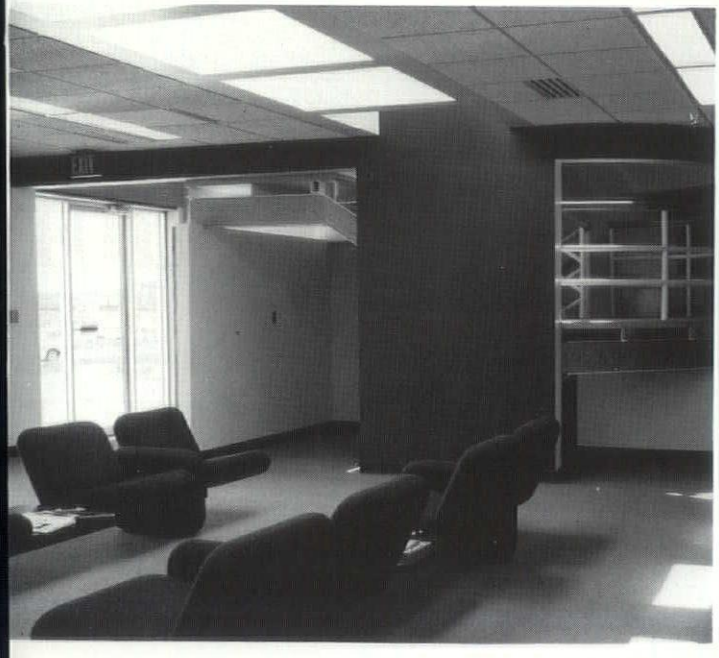
by Mark C. Engelbrecht



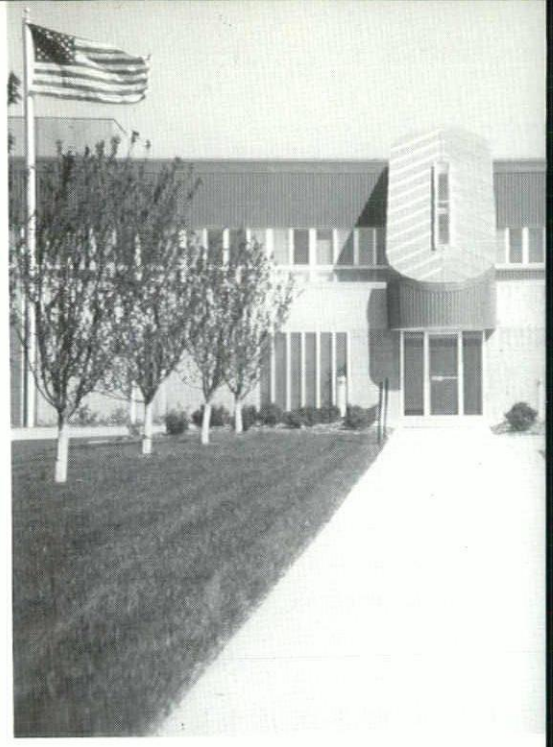
Deceptively simple in name, the Iowa Liquor Distribution Center brought with it a surprisingly complex program. Not only was the Center to serve as the essential trans shipping point for all of the legal wine and liquor entering the state, it was also to become the site for the offices of the Beer and Liquor Department Commission and staff, sport a legislatively mandated solar energy component, be occupied from design contract signing in 9 months, and provide as good a buy as the turbulent construction market of 1980 might allow.

After a review of this problematical landscape, the following design parameters were set for the project;

1 The solar energy analysis would be restricted to passive systems operating only in the warehouse section where large temperature differentials could be accomodated, and a satisfactory mass, approximately fifteen million dollars worth of liquor, was available for heat storage. Further, the solar system, whatever it might become, would be required to pay for itself within twenty years factoring **realistic** energy and interest costs as a part of the equation.
2. Relative to the above, alternate schemes for the project design would be evaluated with an eye toward compactness of plan and mass.
3. Since the amount of money available to the project was fixed, the design and documentation were to be configured so that the warehouse portion of the building could be "extruded" through a system of add alternates.
4. A clear expression of the office component was to be prized, with significant thought given to the nature of the element as one specialized facet, of a client relationship between citizen and State government.
5. Choices for materials were to be made from the pallete available in the developing light industrial district bordering the site.

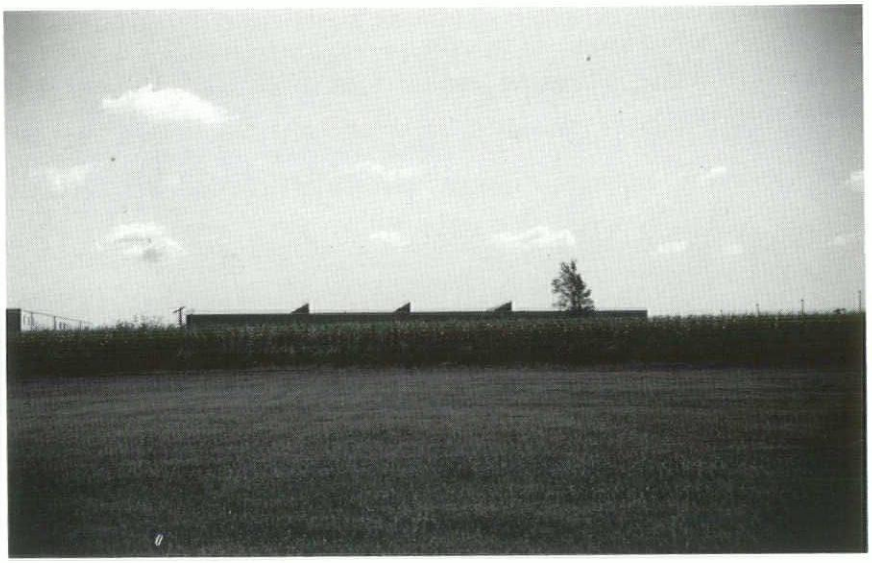


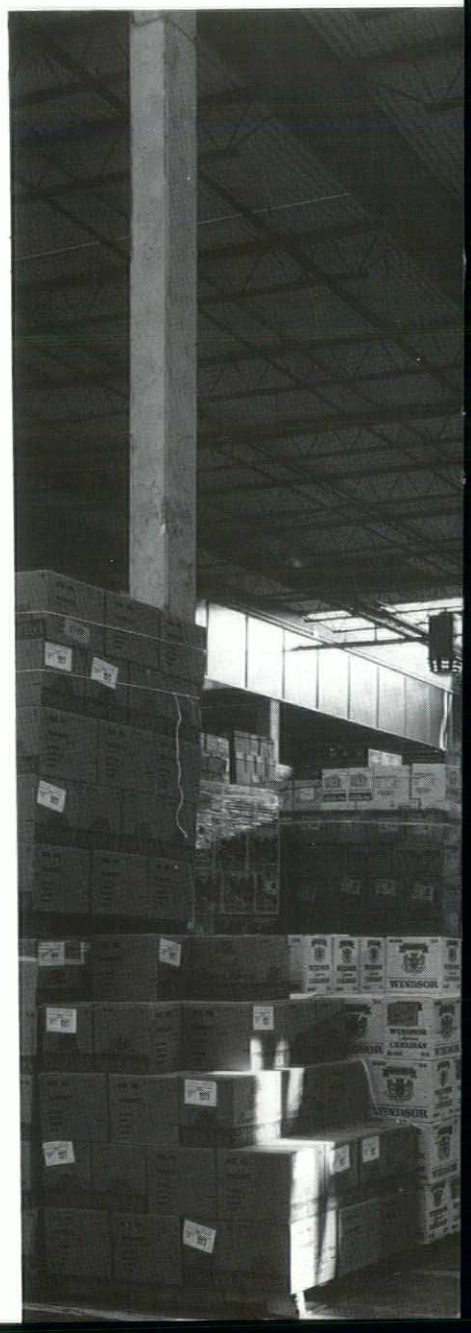
The final solution for the design can best be understood as being bi-axial in nature. The east-west axis, perpendicular to the major road fronting the property, is anchored with a two story office block with the public entrance and stair enclosure marking the



center line. Running in a north-south direction, the other axis terminates on the south with the truck apron, docks and shopping offices of the Distribution Center itself. Rail receiving areas are located along the northern facade of the warehouse, and the basic process of the Center are accompanied by the aisle-ways structure along a north-south oriented pattern.

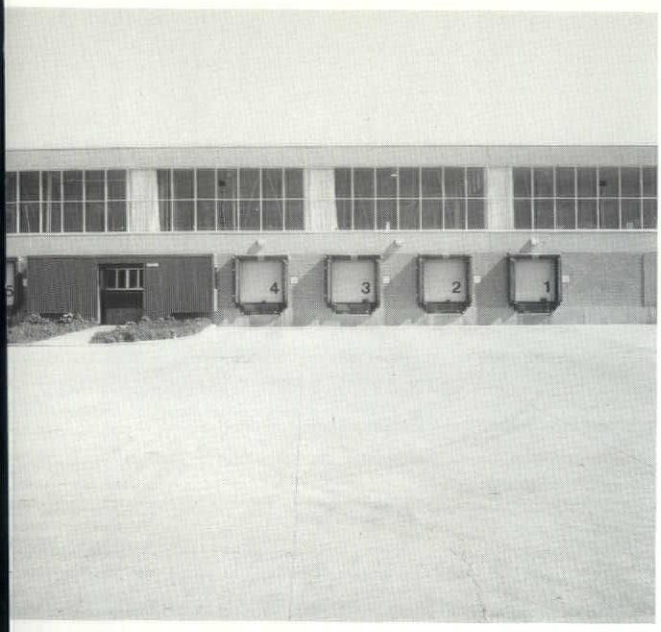
Given the problem statement and design parameters, the advantages of this solution seemed





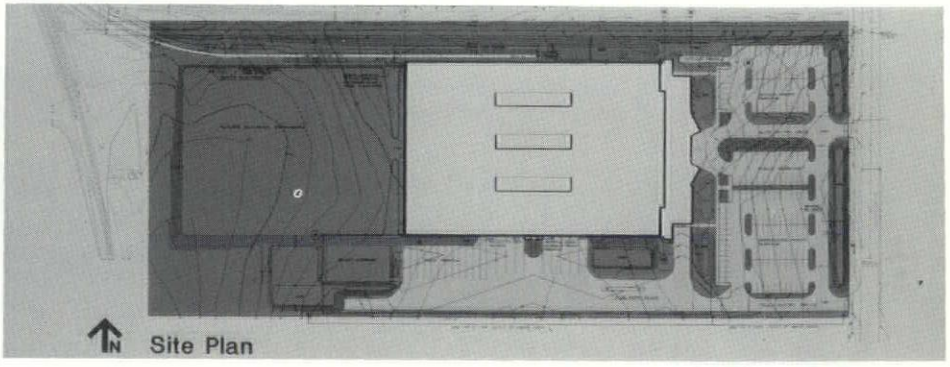
convincing. First, the proposal appeared to yield the visual signficance to the offices of the Department deemed in a way that used the impressive mass of the Distrubution Center as a formal alley, rather than competitor. Secondly, the east-west axis provided a centerline for the "extrusion" of the warehouse envelope as bids, or subsequent phases, might allow. Finally, the arrangement of the Distribution Center along a north-south alignment fit nicely with the emerging results of the ongoing analysis concerning solar component options.

This latter process had proved an interesting chase. In many ways it reminded one of the stories told of Eero Saarinen who had enlisted the aid of Charles Eames and other distinguished colleagues in efforts to produce a museum competition entry that would provide the most simple, yet workable, solution possible.



Months of exploring, and reforming alternatives finally yielded the definitive result; and Eero broke down and cried because it was so "plain." So it was with Engelbrecht and Griffin's efforts in finding ways to economically capture the sun, because the final scheme made use of classic industrial light monitors, and a large "aperture," or window, in the south warehouse wall to do the job. To be sure, the openings were single glazed and equipped with automated in-



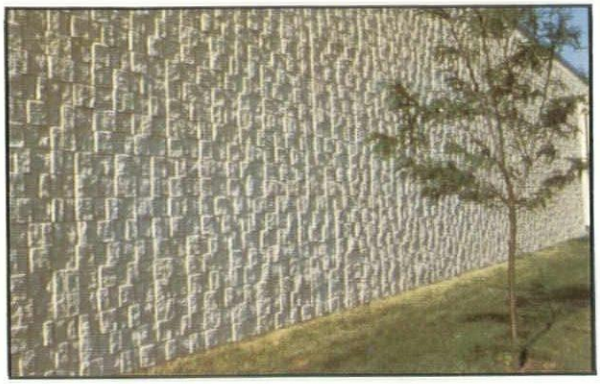


Site Plan

sulating draperies, but the idea comes straight from the Industrial Revolution and its great, grimy English factories. Ironies aside, it is true that these simple devices will generate approximately one third of the yearly energy needs, including lighting, for the Distribution Center portion of the project, and provide a warm wall for the two story office block to rest against. The system seems to be performing well, but documentation is not available because a modest grant application to procure metering devices for measuring its operation was turned down by the Iowa Energy Policy Council — a state agency.

The architecture of the Iowa Liquor Distribution Center has reportedly worked well since occupancy, not withstanding the judgement of one of the Design Awards Jury members that the project is a "near miss." It does seem, however, that the building is not far from the mark formally, even though an industrially sided symmetry, plumped up by extraneous uses including truck maintenance bay, may be more than some could credit as a suitable "public face" for government. As a basic expression of the important of a specific group doing the state's business the architecture seems to have meaning, and, as a good work-a-day journeyman, the project performs.





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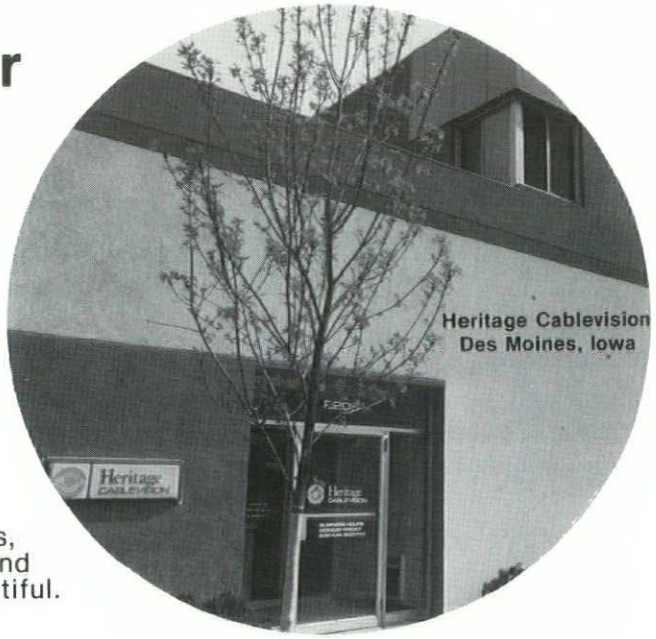
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IN REVIEW

Midwest Icons in Manhattan

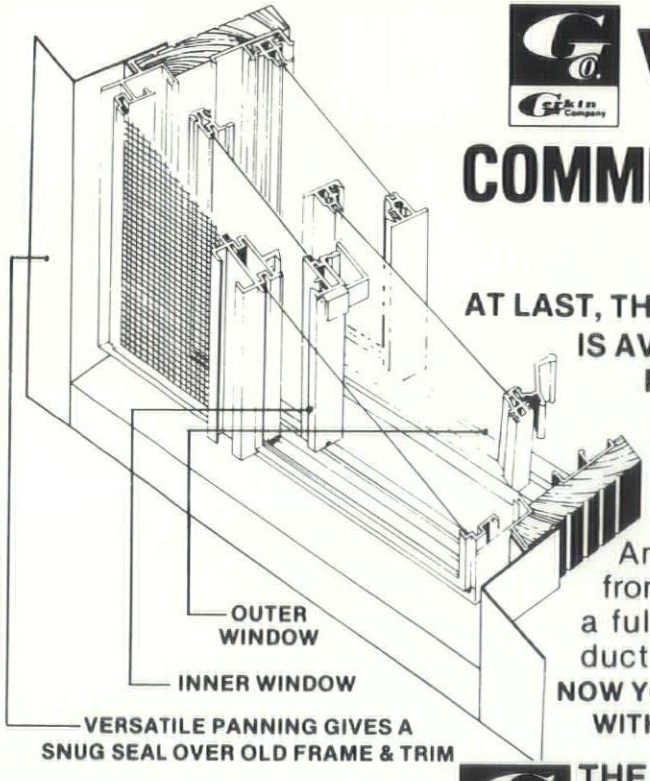
A large retrospective of more than 90 artworks representing all of Grant Wood's painting periods has opened at the Whitney Museum of American Art in New York City. Organized by the Minneapolis Institute of Art's Director Samuel Sachs II, the show is considerably larger than the national exhibition of Wood's art that was assembled as a memorial tribute in 1942, the year he died. Increasingly considered the finest painter of regional themes, the works of Wood will be brought to the attention of a national audience that recognizes him only as the painter of "American Gothic", an image so parodied and reproduced as to have acquired the status of an American icon. Born in 1892 in Anamosa, Iowa, Wood first taught in the Cedar Rapids school system. He became professor of art of the University of Iowa, Iowa City in 1934.

Is It Cheaper Than Airfare?

Of Course, They Report, The Possibilities Are Endless. In its monthly feature, 'The New America', *Esquire* (March '83) considers shifting applications for computer graphic techniques originally explored as architectural design aids. Graphics students and faculty at The Massachusetts Institute of Technology, part of the Architecture Machine Group, have now programmed the "movie map". Says the report, "The computer technology now exists to allow you to sit at home, at arm's length from your TV screen, picking your way through the streets and buildings of preselected towns and cities. The 'movie' consists of several thousand images — maps photographs and diagrams — stored on optical videodiscs. Maps and building plans are available at a variety of scales. It will let you suddenly change the season on the screen, move inside the building or zoom in for a closer look." While admitting the maps are only as complete as the data and photographs programmed, the ability to change course and view instantaneously is remarkable. With maps already available of Aspen, Colorado and other cities soon to be completed, exploring architecture in three dimensions may be a living room experience.

More Than A Handshake

The Des Moines City Council Waved $1 Million At Iowa Officials, Trying To Get A New State Historical Building Constructed In The East Side Business District. While State plans call for a new structure to be built south of the Capitol Building near the Japanese Gardens, Des Moines business leaders and city officials have been lobbying for a site more likely to spur other downtown development with the promise to commit up to $4 million. The progressive, if unusual, city and business partnership now seeks to ally the state in the Des Moines



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redevelopment efforts. The new historical museum is expected to cost $20 million to $25 million and could well be the long sought catalyst to an east side resurgence. Arguments center around destruction of the Japanese Gardens, lack of parking and convenient access and more expensive construction requirements attributed to the site south of the Capitol Complex.

Art Collection Grows — Impressively

As Noted So Often Today, Bigger Is Not Always Better. Those Iowans with the opportunity to review the art collections of museums spanning both coasts must be increasingly astounded at the significance of the collection acquired under the guidance of Director James Demetrion of the Des Moines Art Center. While the names of "name" artists are now quite routinely catalogued in many museums, the Des Moines collection continues to exhibit some of their most important, beautiful and beguiling works. Now it has announced, Des Moines Register (April '83), that a major painting by Henri Matisse and an important drawing by Paul Gauguin, both donated by the late John Cowles, will be displayed as part of the permanent collection. The oil on canvas by Matisse, 'Women in White", was painted in 1946 and is considered a very fine example of his work from about the time he began to create his famous paper cutouts. The 1892 pastel and charcoal drawing by Gauguin, "Standing Tahitian Woman (Eve)", portrays a standing nude woman. Eve became the subject of many of Gauguin's drawings and paintings.

At the same time, the Art Center has acquired 33 paintings and works on paper through a bequest from Mildred Bohem of Des Moines. Important works in her collection include paintings by Henri Fantin, Pierre Latour, Auguste Renoir, Emile Bernard, and Eugene Boudin and works on paper by Matisse, Andre Derain and Marc Chagall.

"Architecture" AIA Journal's New Name Reflects Expanded Coverage

In July, the award-winning AIA Journal changed its name to "Architecture: The AIA Journal" to more accurately portray the monthly magazine's expanded editorial goals and its broadened realm of coverage.

The new name reflects the fact that the magazine speaks for the entire profession, not the AIA per se, and that reporting on Institute activities — while part of its content — is by no means the major part.

"The name change will not alter the Journal's editorial mission of evaluating time-tested architecture, but rather will enable it to be broadened to also include new works," said Michael J. Hanley, the Journal's publisher.

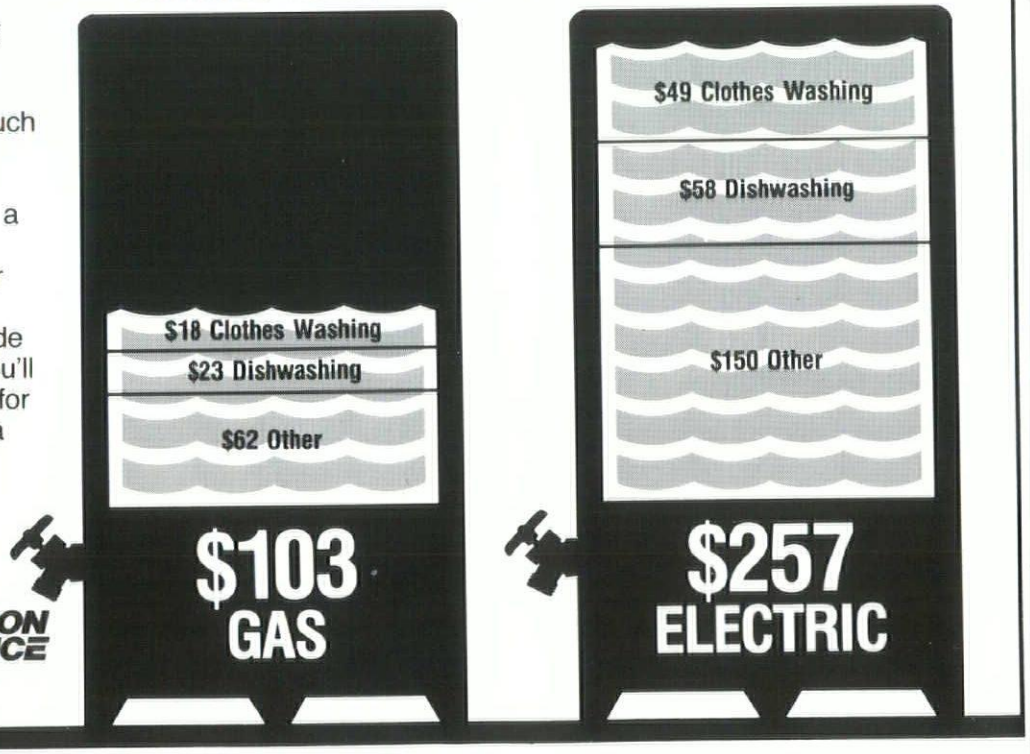
The AIA Journal, founded in 1912, was redesigned in

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the early 1970s and placed under new editorial and publishing leadership.

Since then, the Journal has achieved status as a major force in architectural publishing. The magazine has consistently led the field in architects' reader preference polls and has won awards including the "nation's top association magazine," the Gold Circle Award from the American Society of Association Executives in 1978 and 1980.

Central States Regional Conference

"Back To The Basics", a rekindling understanding of the "basics" involved in the practice of architecture and its importance to all of us will be the theme for the 1983 Central States Regional Conference which will be celebrated in the only city created in a single day, as a result of the Oklahoma Land Run, "Oklahoma City", October 19-21.

Growing from virgin prairie to a town of 10,000 by nightfall, Oklahoma City's heritage evokes a true pioneer spirit, which will be displayed in an array of social and learning events scheduled. This heritage exists side by side in a perfect blend with the cultural and econmic growth of a contemporary city.

The convention will be held at the luxurious, Skirvin Plaza Hotel in downtown Oklahoma City. With venetian crystal chandeliers, the Skirvan Plaza Hotel has served as a hub of the state's social, civic, political and cultural activities since its doors were opened in 1911. The hotel has officially been designated as a National Historic Place. This elegant hotel lends a perfect setting for the 1983 regional conference.

Bring your cowboy hats and boots and let the western spirit move you.

One Level Up

Growing enthusiasm and support for the Skywalk system has spawned the *Des Moines Skywalker*, a new bi-weekly publication to be distributed free in downtown Des Moines. The paper is intended "as a voice of the people who live in, work in and are committed to a vital and active downtown." The skywalk system, renovation and new construction have revitalized the spirit of downtown Des Moines, creating the potential for a dynamic nucleus of activity. *The Skywalker* is striving to capture and maintain this spirit by identifying and promoting downtown events and providing information and entertaining reading for downtown people.



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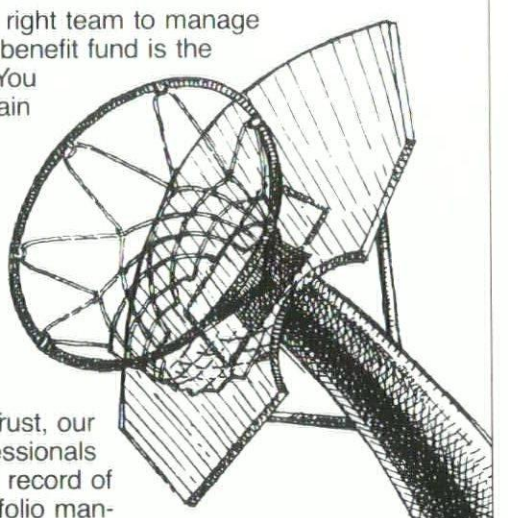
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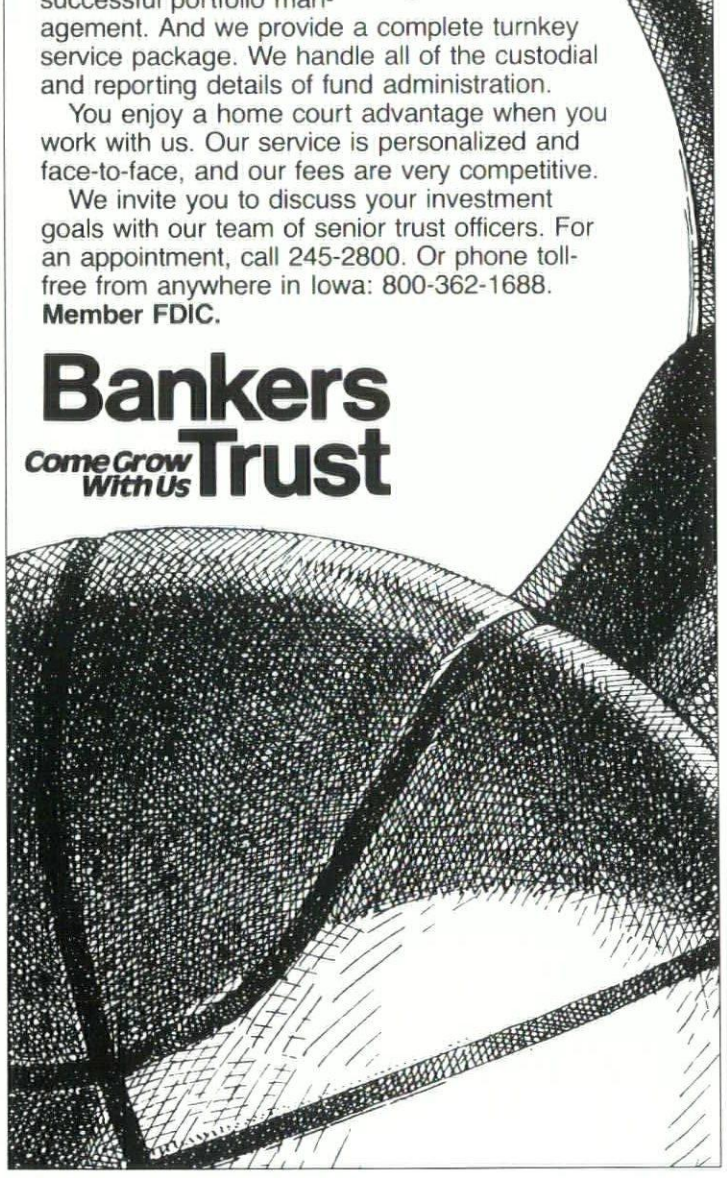
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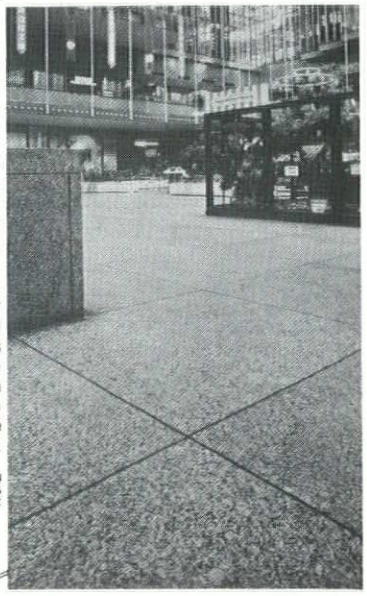
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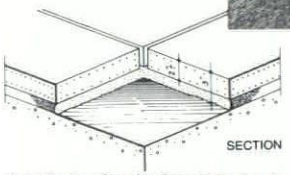
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